

The investigation about developments of Chinese painting

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Abstract

The development and innovation of Chinese painting has been always concerned by art circle, under the influence of the “globalization”, Chinese painting is not impossible to be subject to the impact and influence of the international trend. How achieves self-worth between the tradition and the modern and explores a way of modernization of national art is essential for contemporary artists.

Keywords

Chinese painting; tradition; innovation.

1. Understanding to the development trends of contemporary Chinese painting

Under the influence of the background of the “globalization”, discussion on the trend of Chinese painting and developments have always been the focus, to treat traditional attitudes and innovative ways is the core of the problem. In the process of development in contemporary Chinese painting, does have a lot of painters, such as 85 thought, literati painting and experimental ink painting, consciously and unconsciously join in the Chinese painting “reform”, they all are exploration and practice from Painting form and content to even the concept, it has played no small influence and role for the development of Chinese painting. Understanding of Chinese painting, in terms of what kind of circumstances, should become more rational, a return to basics, the national character of the publicity, the inheritance of the tradition of excellence, a manifestation of the spirit of the times is always the way to adhere to the development of Chinese painting, in particular the new understanding to the Chinese painting tradition of excellence, nationality, cultural connotation.

2. Overview of the development of traditional Chinese painting

Chinese painting as an important part of the culture and art of the Chinese nation, has been produced along with China’s economic and cultural development of the society, developed along with the transformation of society as a whole. From the painted pottery around 4000BC and the decorative patterns of animal and humanoid, along with the evolution of society for thousands of years, Chinese painting techniques has been from simple to complex, the theme has been from a single to a comprehensive, ideological connotations has been from plain to rich, and then to form a complete system, establishes its pre-eminent position in the world art scene. In the long artistic river, there have been emerged the masters of the open –generation atmosphere in the Chinese dynasties, it is their past with the future, to promote Chinese painting continued to develop in depth, steeped in the culture and art of our national characteristics. It is their fused the unique cultural qualities of the entire Chinese nation, aesthetic sense, aesthetics and philosophical concepts, formed a freehand Chinese art concept, a blend of virtual and real realm of art, the unity of shape and God, the fusion of love and scene, the perfect combination of Poetry, Calligraphy, Painting, Prints.

3. Face up to the tradition, based on the contemporary era

In the prosperity of culture and art, for the development and innovation of Chinese painting, there is still someone trying to take west painting skills to change Chinese painting. Many Chinese painters who come back from foreign, due to the preconceptions of western painting, plus do not quite understand the essence of the Chinese national painting's "pen and ink", use the western painting techniques to transform Chinese painting. They do not know Chinese painting has a long history for thousands of years, it has its own system, it is the cohesion of the national spirit, it is the precipitation of the national culture, it has the unusually generous spirit, its most notable feature is the formation of a unique ink spirit of Chinese painting, this is the national endoplasmic gene, it is also the aesthetic minds and hearts of the track of a painter, she presented the quality internal beauty of Chinese nation, must not be regard as simple techniques. Shi Tao said: "The pen and ink should be along with the times.", so in the today of Chinese painting's development, it even should not forget to pen and ink with the times changing. As for much Chinese painting becomes unlike Chinese painting, this empty words innovation which do not understand the tradition is ignorant, who knowing tradition but insists westernized is bias. Innovation of Chinese painting cannot afford to lose the basic characteristics of Chinese painting, or it will not make itself. No matter how change, the basic national art features cannot be changed. The development of Chinese painting should be based on the inherent culture. Saying goes the more national character of something, the more cosmopolitan. A nation's artistic style has gradually formed after a long-term artistic creation and spread. It contains or reflects the nation's political, ideological, economic, culture, customs and in which the natural environment and many other factors, and manifests a unique art form, and Chinese painting as a part of traditional culture of the Chinese nation, it rooted deeply in the national spirit. However, the nation's artistic style is not rigid and fixed, it is always subject to change, it is evolved along with the progress of the times and the nation's development; the nation's artistic style is not the shackles of artistic creation, but the foundation and source of power of arts development. It is impossible to create their own nation's outstanding art lack of their own infrastructure. In fact, artistic masterpiece of modern countries can be said is the crystallization of the respective national art style development. The innovation based on carrying forward the Chinese nation art is the correct path of the arts' development. In the innovation which constantly transcend self, it must not only have a broad and open mind, the eyes of the whole world, the ability to identify subtle, but also have the ethnic pride which not assimilated by foreign culture. In order to inspiring the national spirit, to create more and better artistic works which have national style and ethnic style, we need to face up the West, face the tradition, study and summarize by scientific attitude, and then make the foreign things serve china, the past serve the present, open our mind and shake hands with the world. Regardless of tracing the history of Chinese painting or speaking of the status quo, they both prove Chinese painting is not an isolated, closed kinds of painting, especially in the open conditions of modern china. The collision with foreign arts and then resulting controversy, complementary phenomena are the inexorable law of development of things. In the battle between ancient and modern, tradition and modern, based on modern china is a basic starting point. It is important to create, to create the content and form belongs to modern people. Contemporary Chinese painting survives, changes, develops, according to contemporary china, Chinese painting is bound to achieve its conversion from the classic to the modern form in the development of Chinese society as a whole and Chinese cultural background.

4. Conclusion

The Chinese art market which under the influence of the background of the "globalization", is not impossible to subject to the impact and influence of the international trend. In this

environment, some works have more and more obvious western tastes. As Mr. Pan Gongkai said: "Right now the Chinese painters are facing a dilemma: take a step back, will not pull out the distance between the ancients, there is the risk of loss of self-worth; forward further, could not pull open distance between the foreigners, there is also the risk of loss of self-worth." Such confusion is not unique for Chinese painting, how to achieve self-worth between tradition and modernization, and explore out a way of modernization of national art, is the only way which must be passed in the process of the modern morphological change of Chinese painting its own. A conversation which takes place after Mo Yan won the Noble Prize for literature, may give some inspiration to the people who is considering how "to the world" and "acting on international convention". Someone asked Mo Yan: "If the award-winning works has been affixed china label deliberately?" Mo Yan replied: "What is china label? I don't know. I said in the Sandalwood Penalty's postscript, I want have my own characteristic in language, I do not only want to write to foreign translators to see." It is the MoYan's stick to his own, his "rustic" (Mo words) takes his own literature art "to the world", and received affirmation from the world.

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